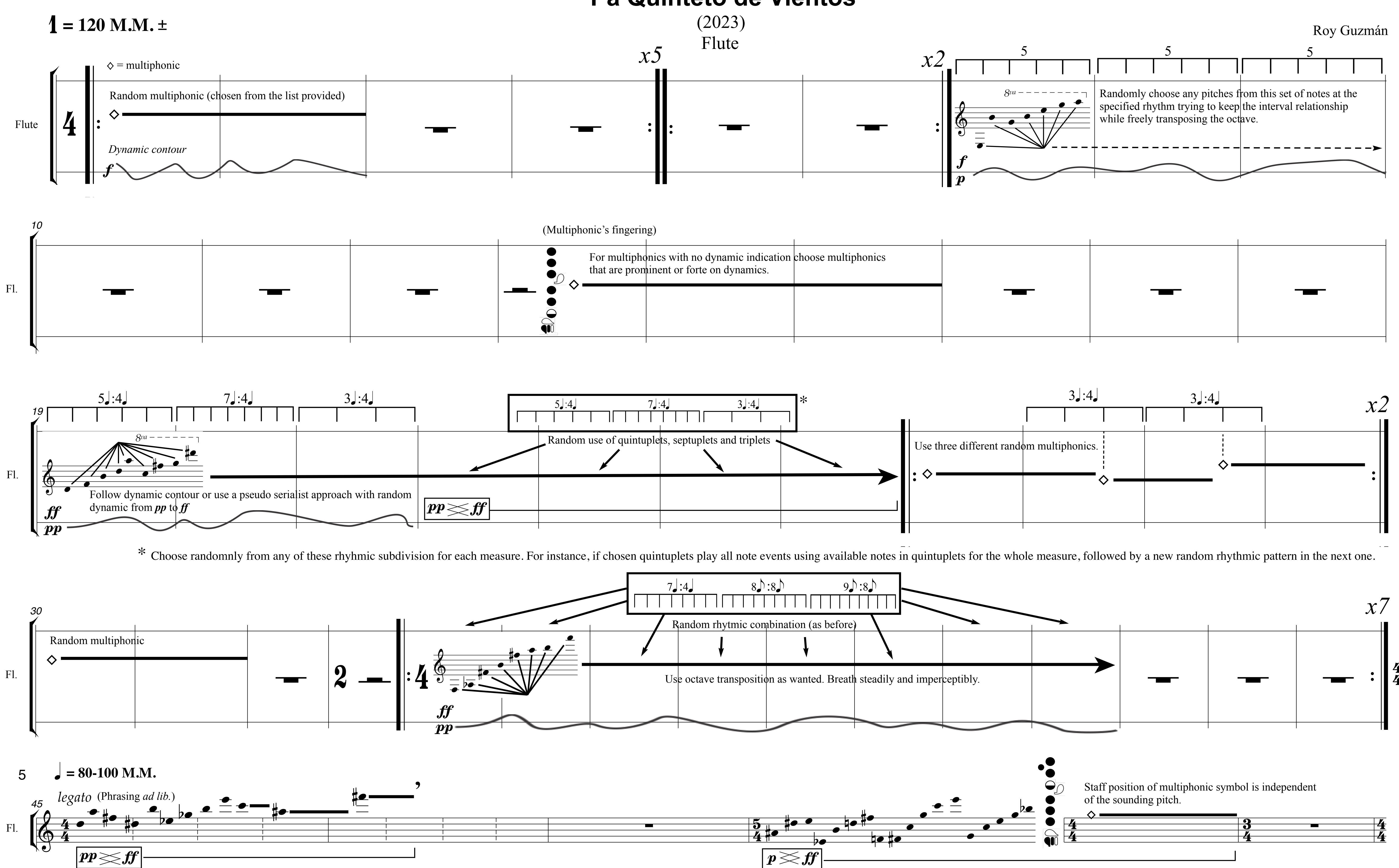
Pa Quinteto de Vientos

(2023)

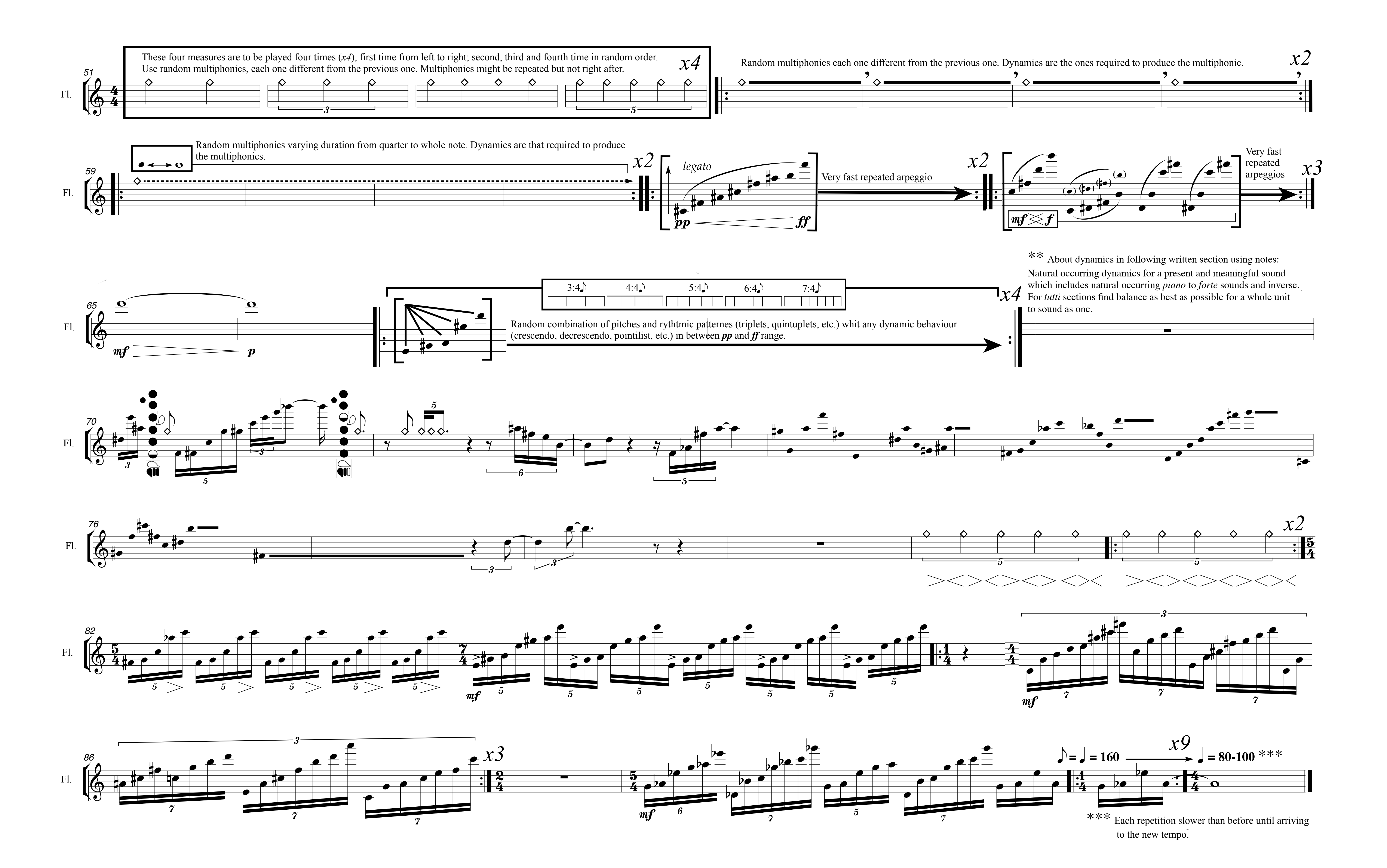
Roy Guzmán

PARTICELLAS

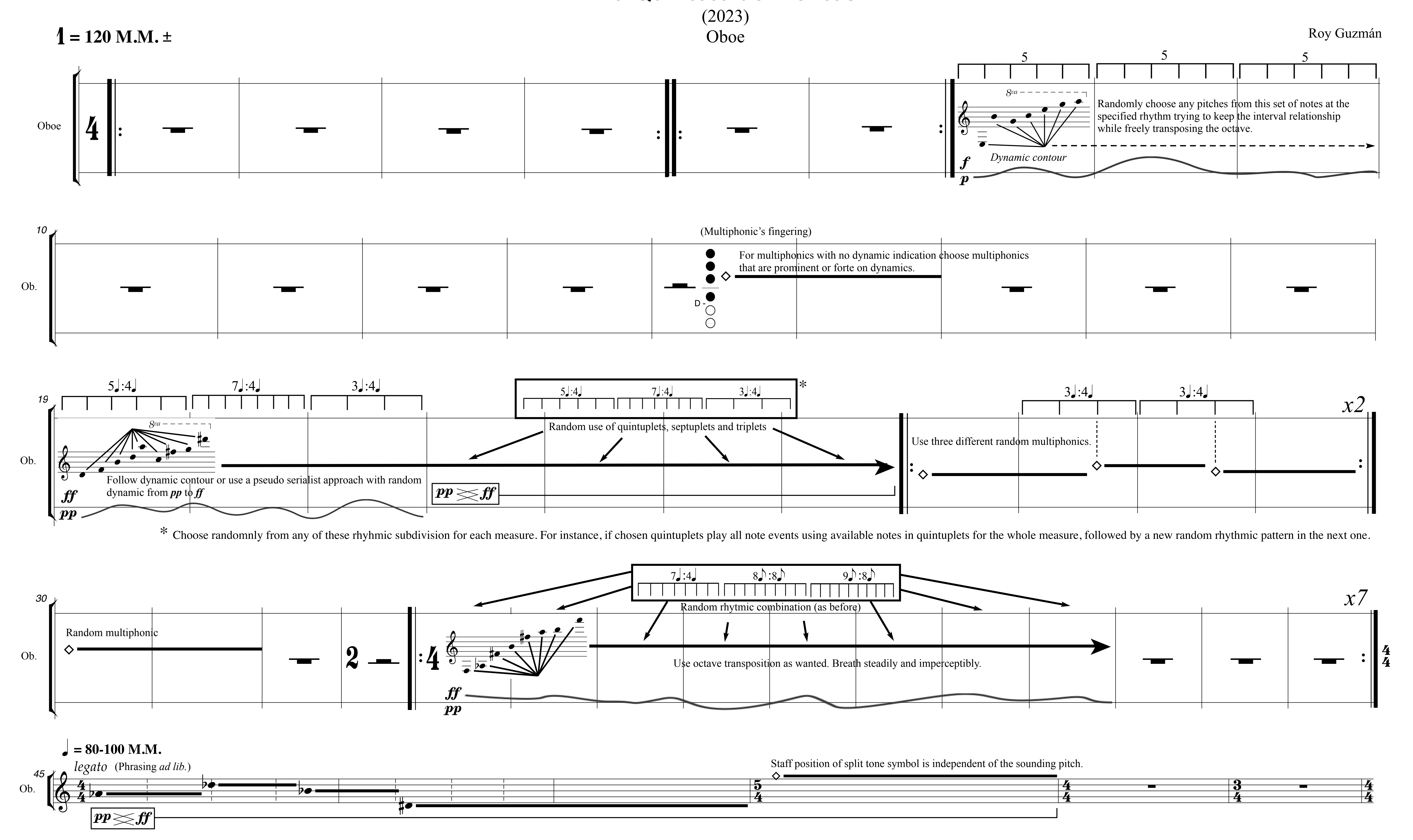
Flute in C
Oboe
Clarinet in B flat
French horn in F
Bassoon

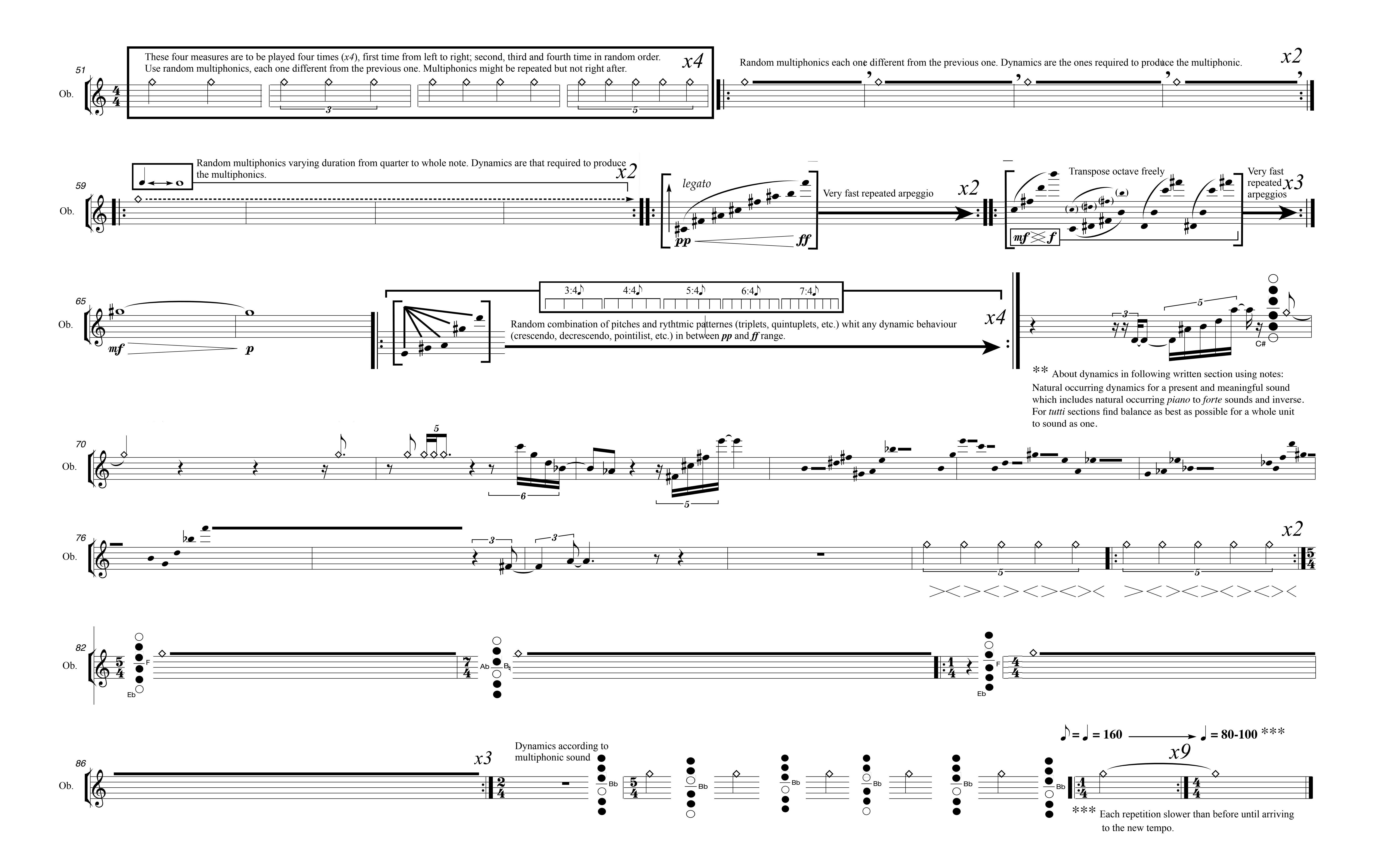


Pa Quinteto de Vientos
(2023)
Flute
Roy Guzmán
= 120 M.M. ±
◇ = multiphonic
Flute
Random multiphonic (chosen from the list provided)
Dynamic contour
f
x5
x2
5
5
5
8va
Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.
f
p
10
Fl.
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
19
5♩:4♩
7♩:4♩
3♩:4♩
*
Random use of quintuplets, septuplets and triplets
Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff
ff
pp
pp ff
Use three different random multiphonics.
x2
* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.
30
7♩:4♩
8♪:8♪
9♪:8♪
Random multiphonic
Random rhytmic combination (as before)
Use octave transposition as wanted. Breath steadily and imperceptibly.
x7
ff
pp
5
♩ = 80-100 M.M.
45
legato (Phrasing ad lib.)
pp ff
p ff
Staff position of multiphonic symbol is independent of the sounding pitch.



51
Fl.
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
59
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
legato
pp
ff
Very fast repeated arpeggio
x2
mf
f
Very fast repeated arpeggios
x3
65
mf
p
3:4
4:4
5:4
6:4
7:4
Random combination of pitches and rythtmic patternes (triplets, quintuplets, etc.) whit any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range.
x4
** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.
70
76
x2
82
mf
86
x3
mf
♪ = ♩ = 160
x9
♩ = 80-100 ***
*** Each repetition slower than before until arriving to the new tempo.


Pa Quinteto de Vientos
(2023)
Oboe
Roy Guzmán
= 120 M.M. ±
Oboe
Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.
Dynamic contour
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
Ob.
Random use of quintuplets, septuplets and triplets
Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff
Use three different random multiphonics.
x2
* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.
Random multiphonic
Random rhytmic combination (as before)
Use octave transposition as wanted. Breath steadily and imperceptibly.
x7
= 80-100 M.M.
legato (Phrasing ad lib.)
Staff position of split tone symbol is independent of the sounding pitch.


51
Ob.
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
59
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
legato
pp
ff
Very fast repeated arpeggio
x2
Transpose octave freely
Very fast repeated arpeggios
x3
mf
f
65
mf
p
3:4
4:4
5:4
6:4
7:4
Random combination of pitches and rythtmic patternes (triplets, quintuplets, etc.) whit any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range.
x4
C#
** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.
70
76
x2
82
F
Eb
Ab
B♮
86
x3
Dynamics according to multiphonic sound
Bb
♪ = ♩ = 160 → ♩ = 80-100 ***
x9
*** Each repetition slower than before until arriving to the new tempo.

Pa Quinteto de Vientos

(2023)

Clarinet in B flat

Roy Guzmán

♩ = 120 M.M. ±

Clarinet

x5

x2

5 5 5

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

8va

f
p

Dynamic contour

10

Cl.

For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.

① / ②

E

F#

(Multiphonic's fingering)

* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.

19

Cl.

5♩:4♩ 7♩:4♩ 3♩:4♩

8va

Random use of quintuplets, septuplets and triplets *

Follow dynamic contour or use a pseudo serialist approach with random dynamic from *pp* to *ff*

ff
pp

pp < > *ff*

5♩:4♩ 7♩:4♩ 3♩:4♩

Random use of quintuplets, septuplets and triplets *

x2

in low register

8vb

ff Follow dynamic contour or use a pseudo serialist approach with random dynamic from *pp* to *ff*
pp

30

Cl.

Random multiphonic

7♩:4♩ 8♪:8♪ 9♪:8♪

Random rhythmic combination (as before)

x7

Use octave transposition as wanted. Breath steadily and imperceptibly.

ff
pp

♩ = 80-100 M.M.

legato (Phrasing *ad lib.*)

45

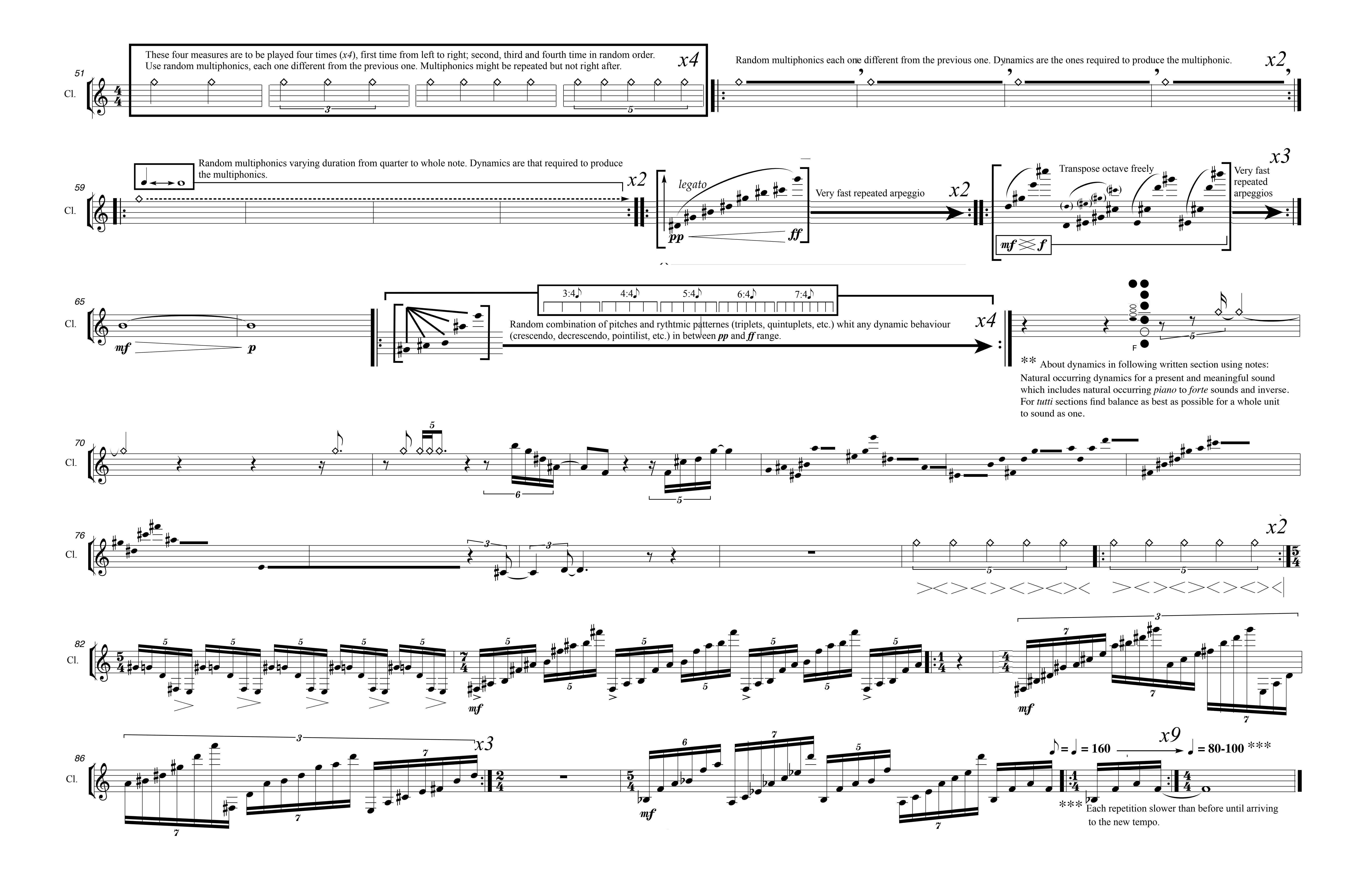
Cl.

pp < > *ff*

E

Staff position of multiphonic symbol is independent of the sounding pitch.

p < > *ff*



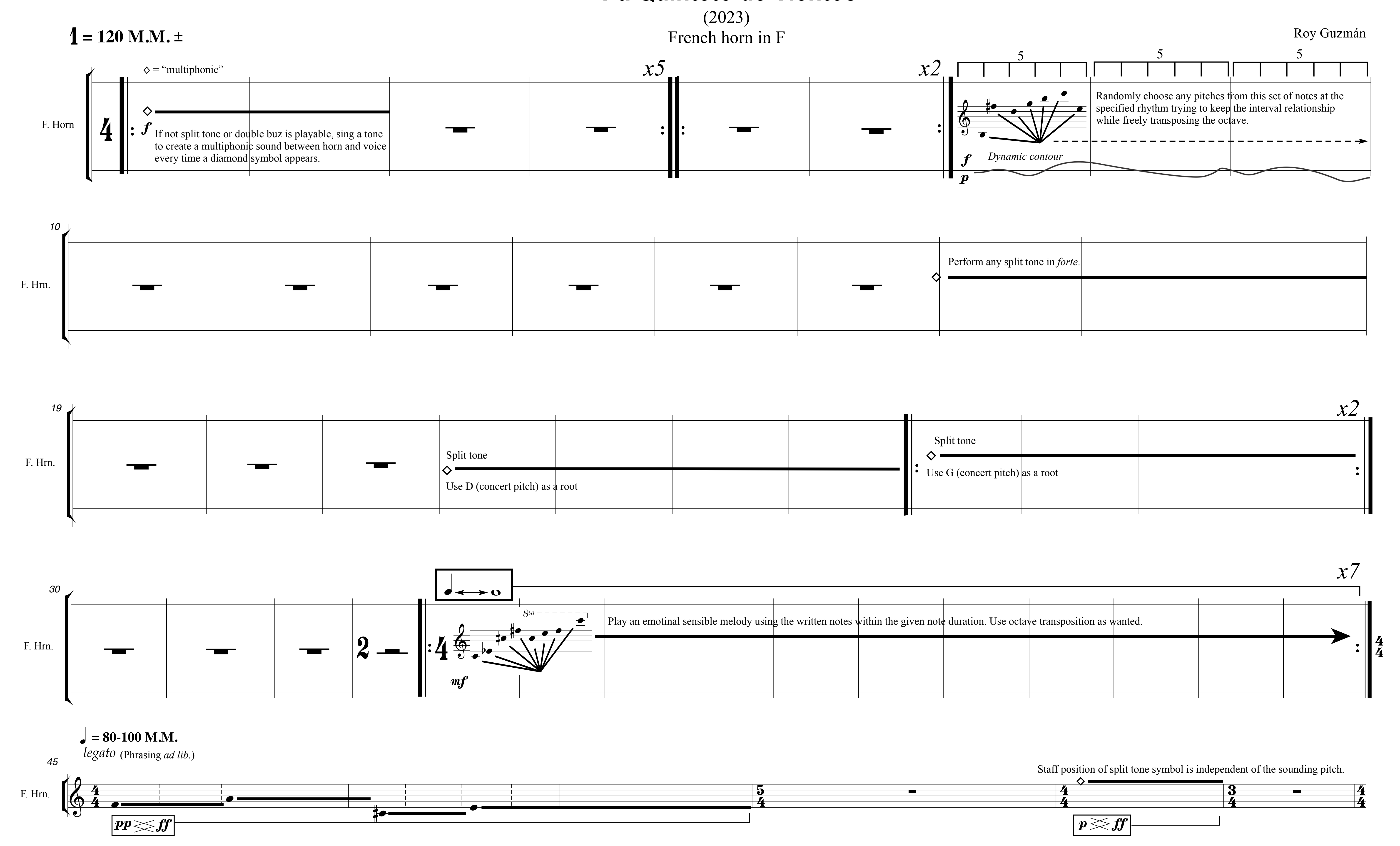
51
Cl.
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
59
Cl.
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
legato
pp
ff
Very fast repeated arpeggio
x2
Transpose octave freely
mf
f
Very fast repeated arpeggios
x3
65
Cl.
mf
p
3:4
4:4
5:4
6:4
7:4
Random combination of pitches and rythtmic patternes (triplets, quintuplets, etc.) whit any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range.
x4
F
** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.
70
Cl.
76
Cl.
x2
82
Cl.
mf
mf
86
Cl.
x3
mf
♪ = ♩ = 160
x9
♩ = 80-100 ***
*** Each repetition slower than before until arriving to the new tempo.

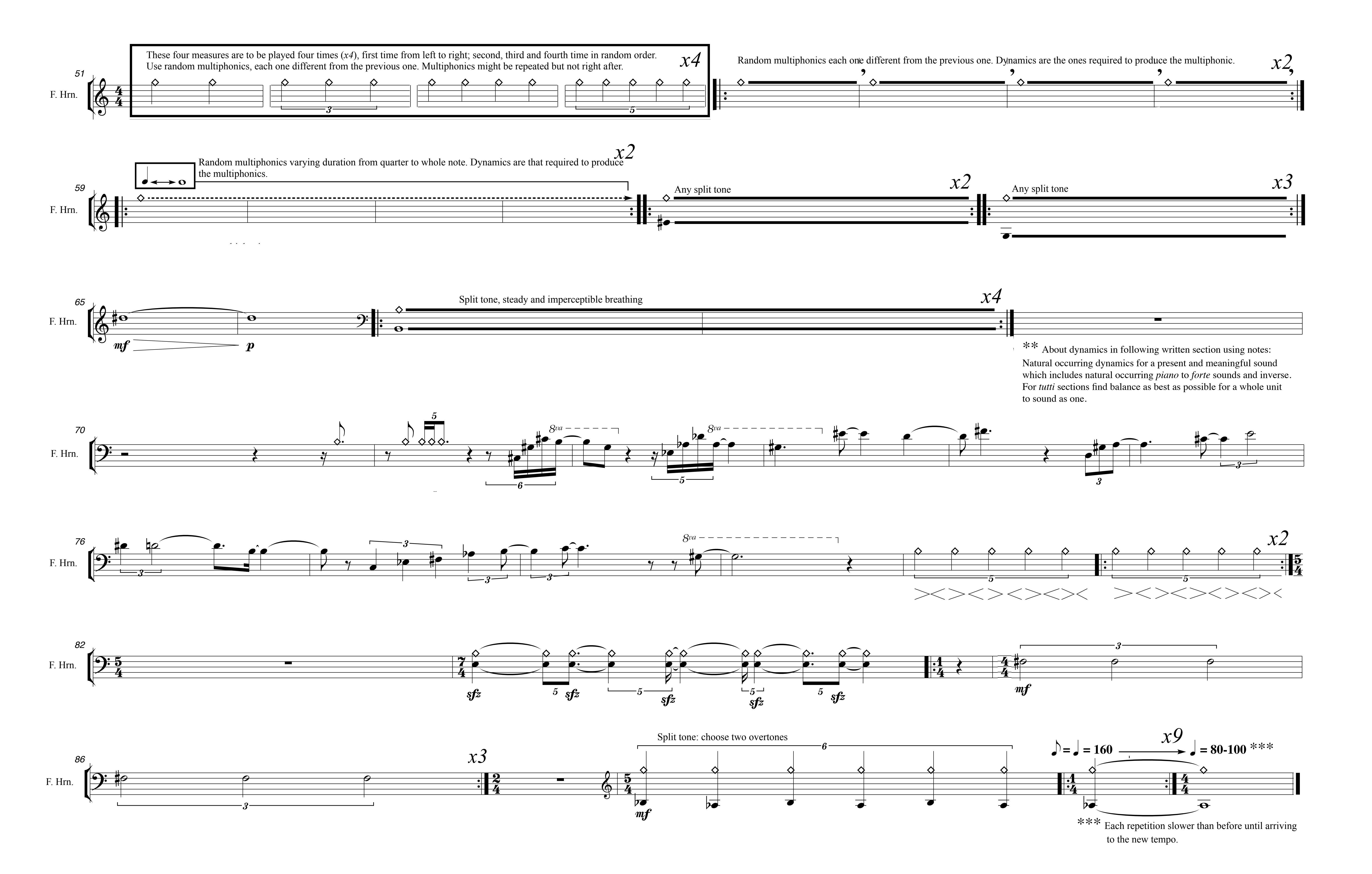
Pa Quinteto de Vientos

(2023)

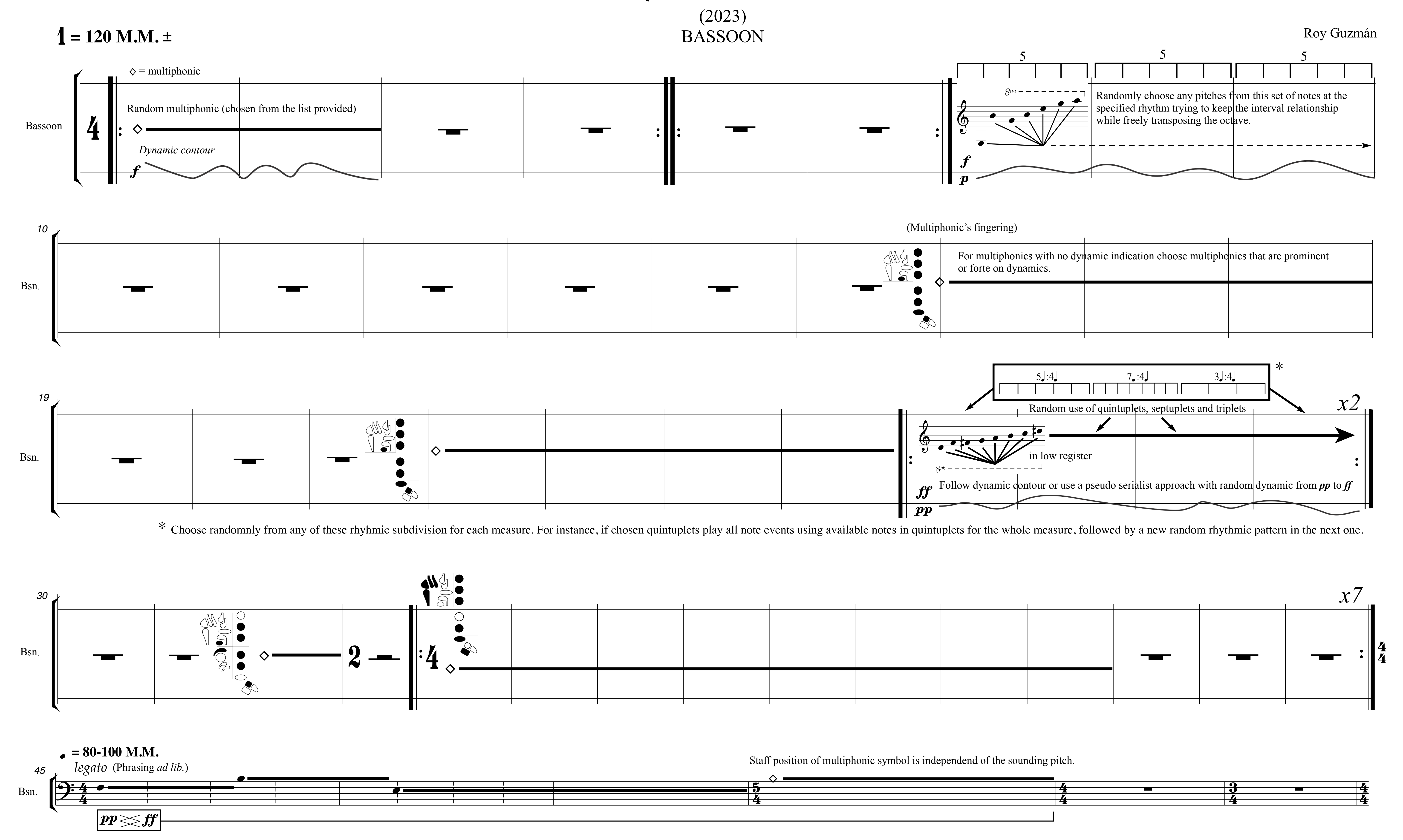
French horn in F

Roy Guzmán

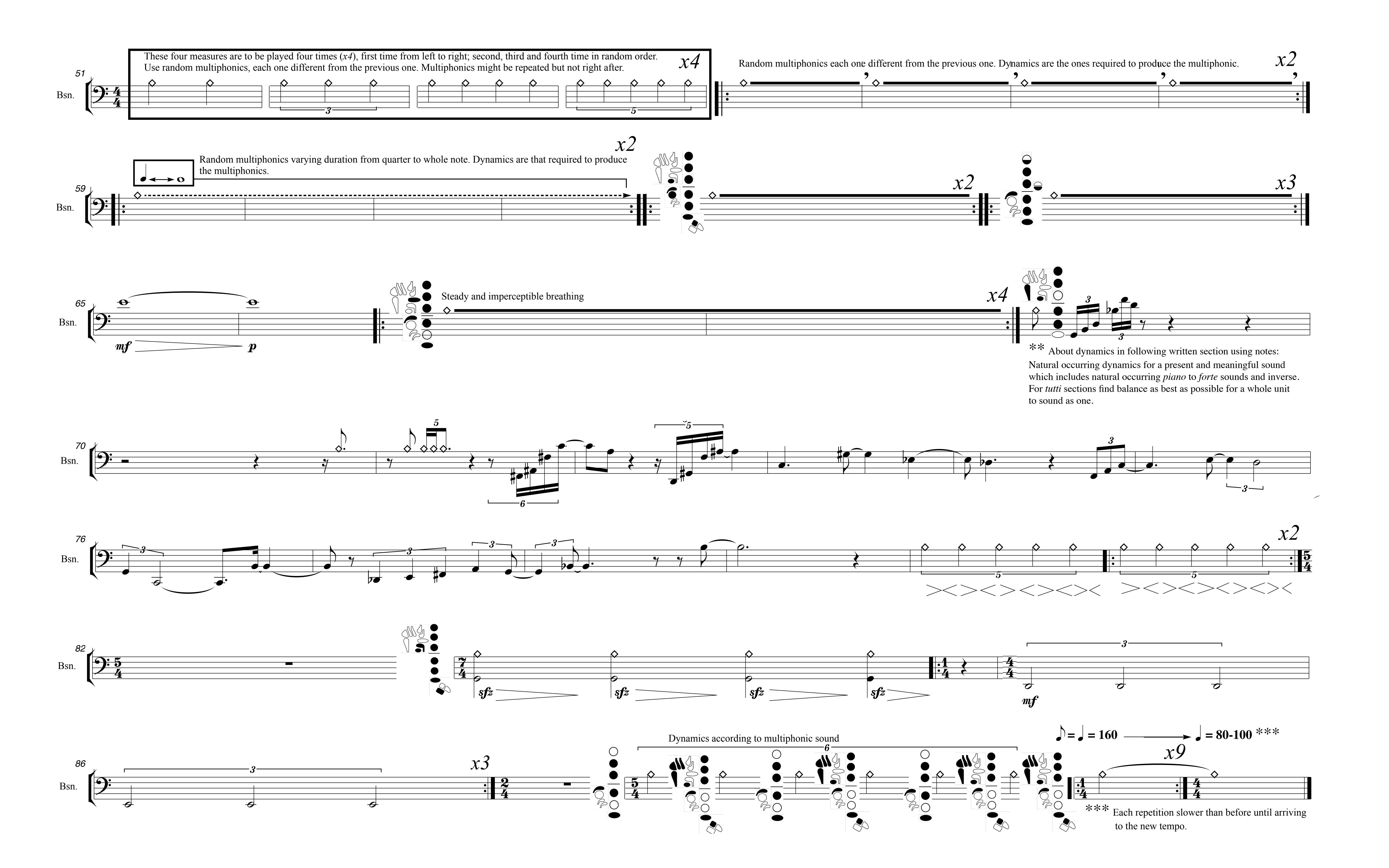




51
F. Hrn.
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
59
F. Hrn.
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
Any split tone
x2
Any split tone
x3
65
F. Hrn.
mf
p
Split tone, steady and imperceptible breathing
x4
** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.
70
F. Hrn.
8va
8va
76
F. Hrn.
8va
x2
82
F. Hrn.
sfz
sfz
sfz
sfz
sfz
mf
86
F. Hrn.
x3
Split tone: choose two overtones
mf
♪ = ♩ = 160
x9
♩ = 80-100 ***
*** Each repetition slower than before until arriving to the new tempo.



Pa Quinteto de Vientos
(2023)
BASSOON
Roy Guzmán
= 120 M.M. ±
◇ = multiphonic
Bassoon
Random multiphonic (chosen from the list provided)
Dynamic contour
Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.
Bsn.
(Multiphonic's fingering)
For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.
Random use of quintuplets, septuplets and triplets
in low register
x2
Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff
* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.
x7
= 80-100 M.M.
legato (Phrasing ad lib.)
Staff position of multiphonic symbol is independend of the sounding pitch.


51
Bsn.
These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order.
Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.
x4
Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.
x2
59
Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.
x2
x2
x3
65
mf
p
Steady and imperceptible breathing
x4
** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.
70
76
x2
82
sfz
mf
86
x3
Dynamics according to multiphonic sound
♪ = ♩ = 160 ⟶ ♩ = 80-100 ***
x9
*** Each repetition slower than before until arriving to the new tempo.